

May 1914

# L. M. TEDESCHI.

## OEUVRES POUR HARPE

### *Pour Harpe seul.*

*Prix l'f. netto*

Op. 31. Marionetta. Humoresque.....	1.50
Op. 32. Pattuglia Spagnuola .....	1.50
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### *Pour Violon et Harpe.*

Op. 28. Serenade.....	2.-
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### *Pour Violoncelle et Harpe.*

Op. 33. Impromptu dramatique ..	3.-
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# Idillio.

L. M. TEDESCHI, Op. 45.

Professore al R<sup>o</sup> Conservatorio di Milano.

Arpa.

Andantino (♩ = 69).

*dolce*

*p* l' accompagnamento

*poco cresc.* *rit.*

*a tempo*

*cresc.* *poco rit.*

*pp*

C# C# F# F#

F# F# H

B Ab Db Eb



First system of musical notation. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked *a tempo*. The first measure is marked *p* (piano). The system concludes with two chords: D $\sharp$  and H.

Second system of musical notation. The system concludes with four chords: D $\flat$ , B, D $\sharp$ , and H - A $\sharp$ . A *cresc.* (crescendo) marking is present above the final chord.

Third system of musical notation. The first measure is marked *f* (forte). The system concludes with two chords: A $\flat$  and B — H. A *cresc.* marking is present above the final chord.

Fourth system of musical notation. The tempo is marked *rall. a poco a poco p con grazia*. The system concludes with three chords: E $\sharp$  - B, E $\flat$ , and D $\flat$ . A *cresc.* marking is present above the final chord.

Fifth system of musical notation. The system concludes with four chords: D $\sharp$ , D $\flat$ , H, and B — D $\sharp$ . A *cresc. rit.* (crescendo, ritardando) marking is present above the first two chords, and a *f* (forte) marking is present above the third chord. The tempo is marked *a tempo* and *p* (piano).

First system of musical notation. The right hand features a rapid sixteenth-note scale in the first measure, followed by a half note and a quarter note. The left hand plays a steady eighth-note accompaniment. Chords are indicated as Db, H, E $\sharp$ , and B. Performance markings include *cresc. e poco rit.*, *a tempo*, and *poco animato*.

Second system of musical notation. The right hand continues with eighth-note patterns and includes a triplet. The left hand maintains the eighth-note accompaniment. Chords are indicated as Db, H, D $\sharp$ , and B. Performance markings include *p e cresc.*, *f*, and *p*.

Third system of musical notation. The right hand features a sixteenth-note scale marked with an '8' (octave). The left hand continues the eighth-note accompaniment. Chords are indicated as A $\sharp$  and B. Performance markings include *p* and *cresc.*

Fourth system of musical notation. The right hand continues with eighth-note patterns, marked with an '8' (octave). The left hand continues the eighth-note accompaniment. Chords are indicated as H and B. Performance markings include *leggiere con grazia* and *p espressivo*.

Fifth system of musical notation. The right hand features a half note and a quarter note. The left hand continues the eighth-note accompaniment, marked with an '8' (octave). Chords are indicated as G $\sharp$  and G $\sharp$ . Performance markings include *rall.* and *ff*.



First system of musical notation, featuring a treble and bass staff. The music is in a key with one flat (B-flat). The bass staff has a *con passione* marking. The system concludes with a repeat sign.

Second system of musical notation, continuing the piece. It includes the marking *p e cresc.* in the bass staff. Chord symbols  $F\sharp$ ,  $H$ ,  $F\sharp$ , and  $B$  are written above the treble staff. The system ends with the marking *cresc. e animando* and the chord symbol  $H-G\sharp$ .

Third system of musical notation. Chord symbols  $G\sharp$ ,  $B$ , and  $C\sharp$  are written above the treble staff. The system concludes with the marking *p subito* and *rit.* in the bass staff.

Fourth system of musical notation. It includes the marking *a piacere* in the bass staff. The system concludes with the marking *p* and *cresc.* in the bass staff, and the chord symbols  $E\flat$ ,  $D\flat$ , and  $A\flat$  below the staff.

Fifth system of musical notation. It includes the marking *cresc.* in the bass staff. The system concludes with the marking *appassionato rit.* and *a tempo espressivo* in the bass staff, and the chord symbols  $E\flat$ ,  $A\flat$ ,  $E\flat$ , and  $D\flat$  below the staff.

First system of musical notation, measures 1-4. The treble clef staff features a melody with dynamic markings *pp* and *f*. The bass clef staff provides a harmonic accompaniment. Chord symbols  $E^b$ ,  $D^b$ ,  $E^\sharp$ , and  $D^\sharp H^\sharp$  are indicated above the treble staff.

Second system of musical notation, measures 5-8. The treble clef staff contains arpeggiated figures with a *glissando* effect. The bass clef staff has a sustained accompaniment. Dynamic markings *pp* are present. Chord symbols  $D^\sharp A^\sharp$  and  $D^b$  are shown.

Third system of musical notation, measures 9-12. The treble clef staff continues with arpeggiated figures. The bass clef staff features a more active accompaniment. Dynamic markings *ppp* and *pp quasi arpeggi* are used. The instruction *marcato il canto* is written below the bass staff.

Fourth system of musical notation, measures 13-16. The treble clef staff shows dense arpeggiated textures. The bass clef staff has a steady accompaniment. Dynamic markings *ppp* and *pp molto arpeggiato sempre* are present.

Fifth system of musical notation, measures 17-20. The treble clef staff features a rising melodic line. The bass clef staff has a sustained accompaniment. Dynamic markings *ppp* are used. The instruction *lento a piacere* is written below the bass staff.

(NB. Les 12 dernières mesures sont écrites avec le but de simplifier la lecture et l'exécution.)





## Harfe solo.

	<i>n</i>	<i>n</i>	<i>n</i>
	netto		
<b>Alberstoetter, Carl.</b> Drei kl. Vortragsstücke.			
op. 4. Romanze .....	1 20		
op. 5. Marsch .....	1 20		
op. 6. Tokkata .....	1 80		
<b>Dizi, F.</b> Sonate Pastorale .....	2 —		
Grande Sonate .....	2 50		
<small>Neue, von W. Posse revidierte Ausgabe.</small>			
<b>Ferroni, Vincenzo.</b> op. 60. Zéphyr et la Nympe. Scherzo .....	1 50		
<b>Holy, Alfred.</b> op. 12. Drei kleine Stücke.			
a) Notturmo .....	1 50		
b) Ständchen .....			
c) Canzonette .....			
<b>Huber, Walter.</b> op. 5. Andante religioso .....	1 50		
— op. 12. Valse lente .....	1 50		
<b>Kastner, Alfred.</b> op. 10. Deux morceaux faciles (sans pedales) .....	1 50		
— op. 12. Zwei Stücke .....	2 —		
a) Souvenir. b) Arabeske.			
— Deux Esquisses (Mélancolie. Joie) ..	2 —		
<b>Oberthür, Charles.</b> Meine Ruh' ist hin, mein Herz ist schwer, ich finde sie nimmer und nimmermehr! Musikal. Illustration. (Goethes Faust) .....	1 50		
<b>Poenitz, Franz.</b> op. 68. Klänge aus der Alhambra .....	2 —		
— op. 76. Adventklänge. Präludium .....	2 —		
— op. 77 No. 1. Abendfrieden .....	1 80		
— op. 77 No. 2. Nocturno .....	2 50		
— op. 78. Maskenscherz. Salonstück ..	2 —		
<b>Posse, Wilhelm.</b> Mazurka .....	1 50		
— Tarantelle .....	1 50		
— Improvisationen .....	2 —		
— Zwei Walzer. No. 1 (Asmoll), No. 2 (Esdur) .....	1 50		
— Sechs kleine Stücke .....	2 —		
<small>No. 1. Neckerei. No. 2. Nachtstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.</small>			
— Acht große Konzert-Etuden. Jede Etude ..	1 50		
<b>Schuëcker, Edmund.</b> op. 28. Legende ..	2 —		
— op. 35. Fantasio appassionato .....	3 —		
— op. 36. Sechs Virtuosen-Etuden .....	4 —		
— op. 37. Elisabeth Gavotte .....	1 50		
— op. 38. Barcarole .....	2 —		
— op. 41. Henrica. Nocturno .....	2 —		
<b>Snoer, Johannes.</b> op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandsch bloed“ .....	2 —		
— op. 52. Zwei leichte Salonstücke.			
a) Capriccio marcial .....	1 50		
b) Capriccio melodieux .....	1 50		

	<i>n</i>	<i>n</i>	<i>n</i>
	netto		
<b>Snoer, Joh.</b> Vier leichte Vortragsstücke.			
op. 102. Romance .....	1 50		
op. 103. Nocturne .....	1 50		
op. 104. Capriccio marcial und Intermezzo .....	1 50		
op. 105. Konzertwalzer .....	1 50		
— op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag.			
No. 1. Morgenstimmung .....	1 50		
No. 2. Waldesrauschen .....	1 50		
No. 3. Am Bach .....	1 50		
No. 4. Elfentanz .....	1 50		
No. 5. Abendlied .....	1 50		
<b>Spohr, L.</b> op. 36. Variations sur l'air „Je suis encore dans mon printemps“ ..	1 50		
<small>Revidiert von W. Posse.</small>			
<b>Stahl, Ernst.</b> op. 41. Les Adieux (Abschied) ..	1 50		
— op. 42. Serenade .....	1 50		
— op. 50. An der Quelle. Salonstück ..	1 50		
— op. 56. Marguerite. Gavotte .....	1 50		
<b>Tedeschi, L. M.</b> op. 31. Marionetta. Humoreske .....	1 50		
— op. 32. Pattuglia Spagnuola .....	1 50		
— op. 34. Suite .....	4 —		
— op. 36. Al Ruscello. Studio di Concerto ..	3 —		
— op. 37. Etude Impromptu .....	2 —		
<b>Theumann, M.</b> op. 7/8. Deux pièces: Douleur, Resignation .....	1 50		
— op. 9. Rêve d'une Mazurka .....	1 50		
— op. 10. Cantique d'amour .....	1 50		
— op. 11. Fantaisie sur quatre thèmes russes .....	2 —		
— Rhapsodie hongroise .....	2 —		
<b>Trneček, Hans.</b> op. 7. Schubert-Fantasie ..	2 50		
— op. 30. Novelette .....	1 50		
— op. 43. Moldau. Symphonische Dichtung von Fr. Smetana. Transkription ..	2 50		
<b>Verdalle, Gabriel.</b> op. 1. Andante religioso ..	1 50		
— op. 2. l'Oiseau-Mouche .....	1 50		
— op. 3. Petite Marche .....	1 50		
— op. 4. Aubade .....	1 50		
— op. 5. Sérénade .....	1 50		
— op. 6. Romance sans paroles .....	1 50		
— op. 7. Adagio .....	1 50		
— op. 8. Valse caprice .....	1 50		
— op. 9. Mazurka .....	1 50		
— op. 10. Barcarole .....	1 50		
— op. 19. Valse lente .....	2 —		
— op. 23. Saltarelle .....	1 50		
— op. 27. Sevillana .....	1 50		
— op. 33. Invocation .....	1 50		
— op. 34. Doux songe .....	1 50		
— op. 39. Lucciola .....	1 50		
— op. 40. Danse slave .....	1 50		

	<i>n</i>	<i>n</i>	<i>n</i>
	netto		
<b>Verdalle, Gabriel.</b> op. 41. Légende bretonne .....	1 50		
— op. 42. Remembrance .....	1 50		
— op. 43. Recueillement .....	1 50		
— op. 45. Childish march .....	1 50		
— op. 46. Leggenda d'amore .....	1 50		
— op. 67. Primavera .....	1 50		
— op. 73. Badinage .....	1 50		
— op. 76. Amoroso .....	1 50		
— op. 79. Berceuse .....	1 50		
— op. 87. Scherzetto .....	1 50		
— op. 89. Impromptu .....	1 50		
— Capricciosa .....	1 50		

<b>Zabel, Albert.</b> Drei große Konzert-Etuden. Jede Etude .....	2 —
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## Zwei Harfen.

<b>Holy, Alfred.</b> op. 13. Festmusik .....	3 —
<b>Poenitz, Franz.</b> op. 65. Fantasie in Ges-dur ..	4 —
— op. 75. Spukhafte Gavotte .....	2 —
— op. 80. Wikingerfahrt. Fantasie. As-moll ..	4 —
<b>Schuëcker, Edmund.</b> op. 40. Remembrances of Worcester .....	6 —

## Harfe solo mit Orchester.

<b>Alberstoetter, Carl.</b> op. 3. Konzertstück (Ballade).			
Partitur .....	6 —		
Orchesterstimmen .....	10 —		
Solostimme .....	1 50		
<b>Huber, Walter.</b> op. 9. Fantasie.			
Partitur .....	8 —		
Orchesterstimmen .....	12 —		
Solostimme .....	2 —		
— op. 10. Meditation für Orchester mit obligater Violine und Harfe.			
Partitur .....	5 —		
Orchesterstimmen .....	8 —		
Solostimme f. Harfe .....	1 —		
<b>Parish Alvars, Elias.</b> Grand marche. (Arrangiert von Ludwig Richter.)			
Partitur .....	5 —		
Orchesterstimmen .....	8 —		
Solostimme .....	1 —		
<b>Poenitz, Franz.</b> op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe.			
Partitur .....	16 —		
Orchesterstimmen .....	20 —		
Solostimme .....	3 —		
<b>Zabel, Albert.</b> op. 35. Großes Konzert C-moll.			
Partitur .....	16 —		
Orchesterstimmen .....	30 —		
Solostimme .....	4 —		

## Chromatische Harfe (ohne Pedale).

<b>Weigel, Karl.</b> Album ausgewählter Stücke leicht u. instruktiv gesetzt. H. 1 bis 6 à ..	2 —
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